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**Between Seasons
Exhibition at
Scott & Fowles'**

By W. G. Bourdoin.

Scott & Fowles, No. 590 Fifth Avenue, have installed an entirely new room on the ground floor of their establishment which is to be devoted to the exhibition of original drawings and sculpture.

At the present time they have installed in this exhibition room a number of choice pieces in both fields.

There are three lovely Beardsley drawings (not forgeries), executed for the Monte d'Arthur and done in black and white. These are all in eminently characteristic fashion and introduce figures.

Another drawing showing two nude figures is by Ernest Cole, a young

English sculptor. It is in excellent technique.

Two drawings in black and white are by Augustus John from gypsy models. One is in half length and the other is in full figure.

Ellie Nadelman is represented by several pieces, some of which have been shown before. An entirely new subject by Mr. Nadelman is a swan fountain, cut in American marble of delicately mottled white. It is supported by a fetching antique base with bronze trim. When the water is turned on it falls in trajectory upon the swan's back and runs off in the usual way.

Two small bulls by the same artist, executed in bronze, are full of action intensity.

Two crouching deer, in bronze, also by him, are exhibition units. One of these is now shown for the first time.

Mario Korbel, who has but just returned from Cuba, where he executed some life-size figures that are to be cast in bronze in this country under his supervision, is showing his group entitled "The Dancers," most gracefully designed and dealing with nude female figures. The figures that are shown clasping hands over the space between them. These figures were both modeled from Mrs. Korbel.

Perhaps the most important object in the present preliminary exhibition is, however, the armillary sphere, "The Cycle of Life," after the Chinese, by Paul Maniship. This is the most recent production of Mr. Maniship, who has decoratively used the Zodiacal signs as essential details. These appear in low relief on an encircling band of bronze. Myth figures are also featured and find places as accessories to the zodiacal proper.

Three figures, a father, mother and child, are introduced in miniature. The encircling fire, as a meridian, is effective in its ornamental character. The whole thing has been chiseled.

D. Calo & Sons, No. 107 West 46th Street, opened their autumn season, with a good exhibition, that contains some exceptional pictures.

A "Venetian Sunset," by George H. Bogert, painted last year, shows the

Campanile, Doges' Palace, the S. Maria della Salute, and the Grand Canal. A fleet of Venetian fishing smacks, with part-colored sails, enter most admirably into the marine. A gondola shows well at the left. In the distance the low descending sun shoots light rays in all directions and makes the sky luminous.

Another and larger canvas by the same artist deals with Venice by moonlight. The low tones are in this picture, managed with infinite skill, and the Venetian buildings shown modestly, reflect the moon's soft and silvery light. A gondola steals out of the gloom at the right. The window lights of the buildings along the Grand Canal show as high spots of color. At the left, two moored luggers, with bent sails, appear. The moon radiates light in the midst of a sombre sky.

"Gramercy Park-Winter," by Leonard M. Davis, is a pleasing and colorful canvas. The sky line is eminently typical. The grouped buildings are handled with much skill, mingled with careful restraint. The Metropolitan Tower, at the left, makes an interesting incident. The naked trees and the rising smoke in decorative masses in the middle distance are well conceived and become effective pictorial units.

"Bear Cliff Pines," by Charles C. Curran, introduces an ideal female head. The girl is projected in profile and is handled as we have come to expect Curran to handle such a theme. Delicacy is written all over the portrait, and both the modelling and color effects are good. The rounded hills of the background melt into indistinctness. The pine needles of the conifer are full of charm as a frame for the girl's face.

"The Ford," by George H. Smillie, deals with a rural scene, wherein a road that crosses a stream is featured. This stream is likewise crossed by a rustic bridge, further downstream, that is picturesque in the spanning. The encircling trees of the forest in spring foliage are carefully done. In the immediate front of the picture, in the lime-light, is a horse-

man carrying a basket with a white mount. The horse's red saddle-blanket, is a nice spot of color. The horse is tending low to drink of the limpid stream. The surface water recedes the light and reflects color.

"Landscape with Sheep," by Walter Shiras, is a small, but typical canvas. The meadow, the road, the grove, the feeding sheep and the crouching figure by the water's edge are all well registered. The tree, at the right, is individualized against an excellent sky.

Miss Anna G. Morse, Art Director of Adelphi College of Brooklyn, who spent the summer at Minnewaska, Ulster County, near Lake Mohonk, N. Y., found time to do some painting during her period of rest. She has now returned to her college for the fall and winter session, and in the meantime she is showing the fruits of her summer's art work at her studio, No. 98 Fifth Avenue. Her sketches admirably show the character of the country round about the lake district.

Miss Morse became enthusiastic over the countryside, and this enthusiasm is reflected in the water colors she is now showing.

This summer was Miss Morse's first experience in the Shawangunk Mountain country, and although no automobiles were allowed on the grounds, and her cottage home was nine miles from the town of Kerhonkson, giving the place a character of isolation, it made an ideal painting locality. As Miss Morse quaintly puts it, "there was nothing else to do."

She painted at least two pictures of the dirt roads of the country that wind through the laurel and the woods.

The pines and white birches ever-hang the roads in a most picturesque fashion, all of which is reflected in the water colors she has done, in which the various and sundry points in orientation are set forth and made pictorial.

Another of her water colors deals with "Lake Awosting," with its rocky cliffs featured in the background. Seating summer homes are revealed and show up against the sky. The

trees in the picture are windwept. Another view of the lake introduces a pine in full foliage in the foreground. In the distance are the Catskills, clothed with undulating roundness as to their summits. A little unobtrusive red house appears very deftly and very effectively at the right.

In yet another picture, Miss Morse shows a mountain swale in the forest. The water glistens in the light and the trees are all about. One giant tree, in intensified purple, stands out prominently from its fellows.

Miss Morse has painted some white birches, with a sweep of clearing and a fetching red barn in the background. On the top of one of the cliffs she has registered in water colors a group of scrub pines. Fernery appears at the left of the picture and makes for balance. A large boulder in the distance testifies to the mighty geologic forces of the past that carried it and left it where it now remains for Miss Morse to paint.

"EAST IS FOR DAY SAVING."

Marks Tells Moran West Is Waiting for New York Initiative.

Marcus M. Marks, President of the National Daylight Saving Association, last night sent an open letter to Robert L. Moran, President of the Board of Aldermen, answering theoretical objections to the daylight saving movement and urging that local action be taken by the city in establishing a definite daylight saving plan. In the letter Mr. Marks says:

"New York City is certainly big enough to establish its own time, as Cleveland, Detroit and other cities have

done in the past, and the proposed ordinance of the Board of Aldermen will not leave New York City alone in its time regulation. The National Daylight Saving Association has information that the East is solid for daylight saving and the Middle and Western States are only awaiting the initiative of New York."

Child Strangely Killed.
Robert Meltride Jr. of Irvington, N. Y., seven years old, was killed when a flower box on which he was standing in his father's yard of their home on Main Street tipped over and over and fell on him, breaking his neck.

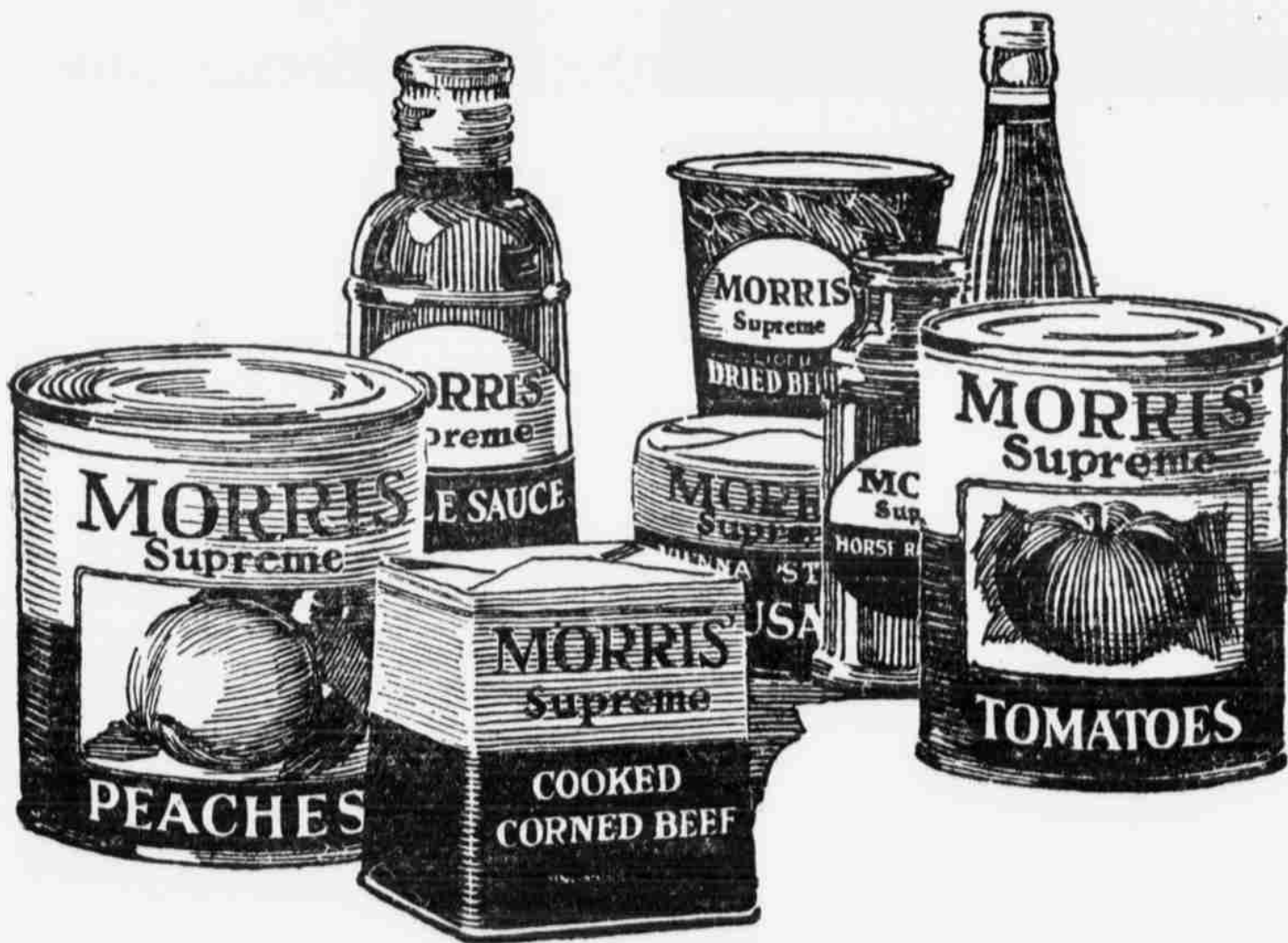
My! what a flavor and ready to eat says Bobby

POST TOASTIES

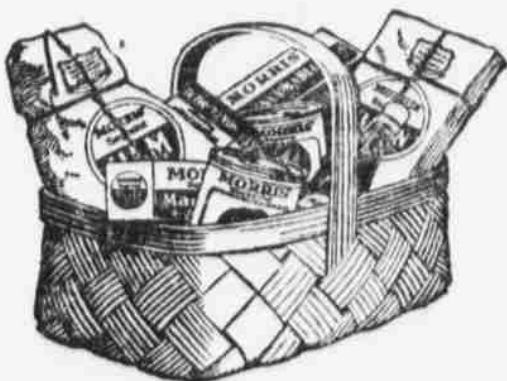
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